FROM THE EDITORS OF

Trains

TRAINS illustrated

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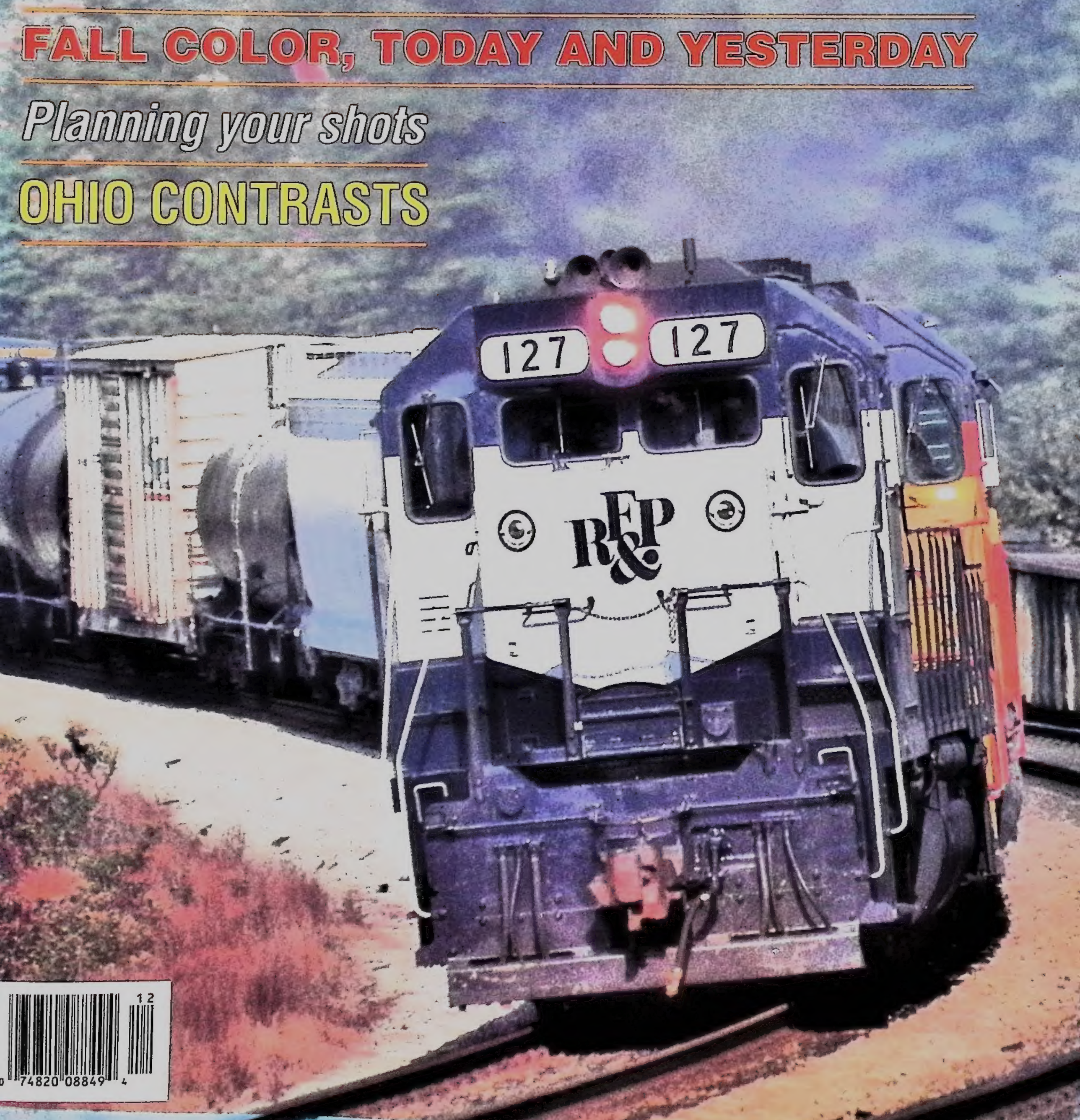

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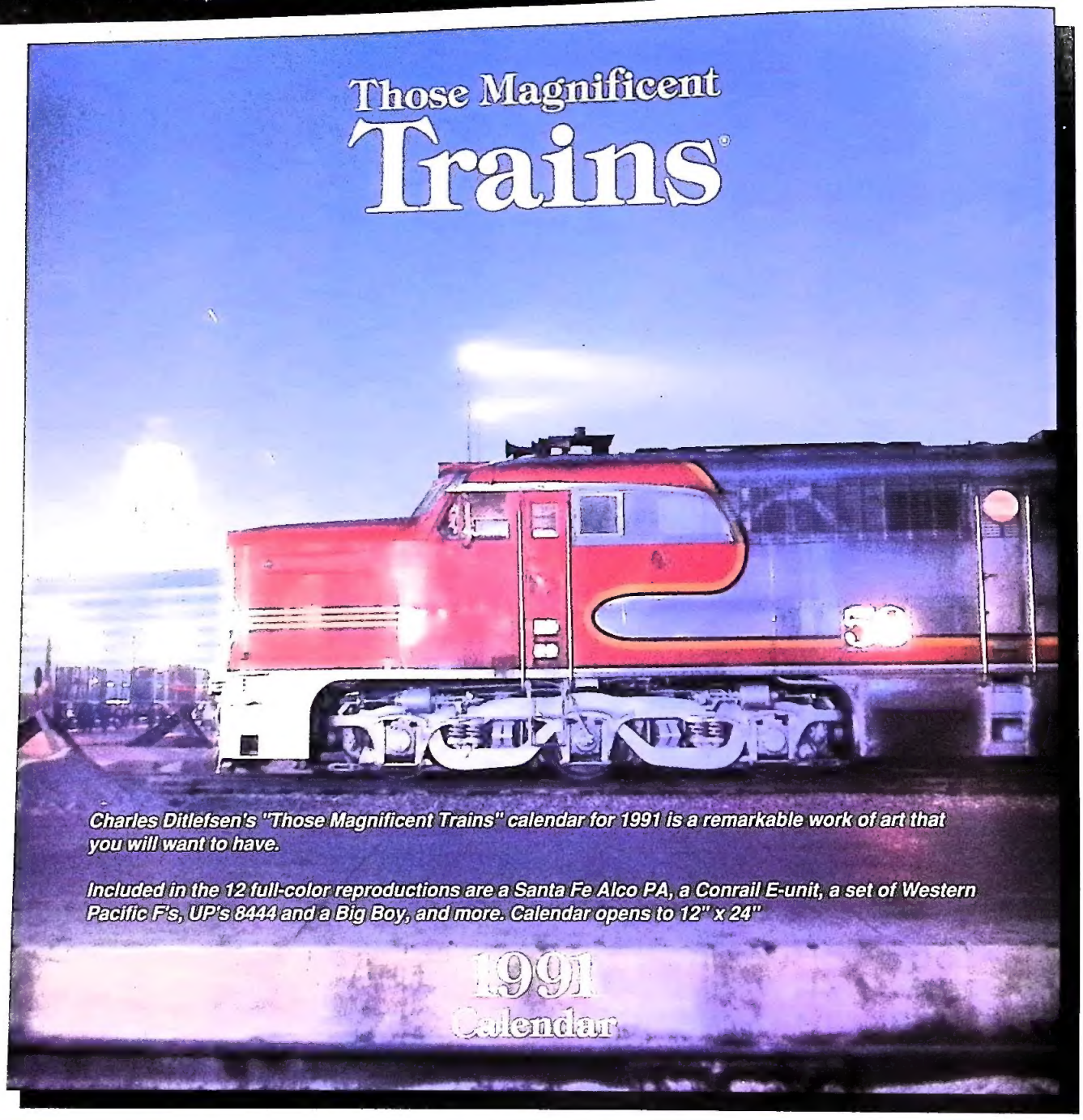

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1991 Calendar

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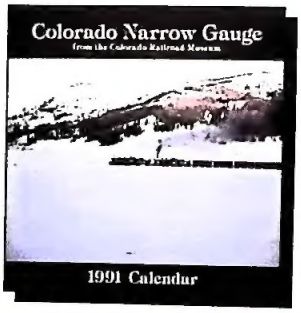

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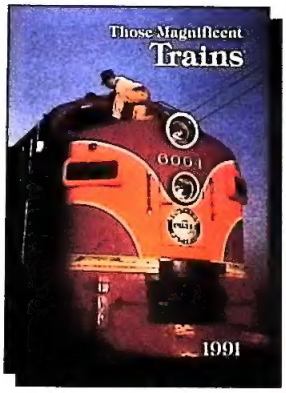

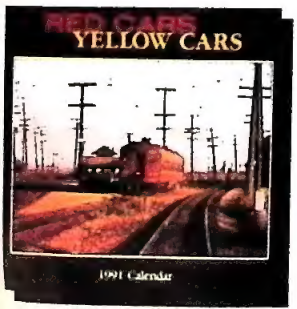

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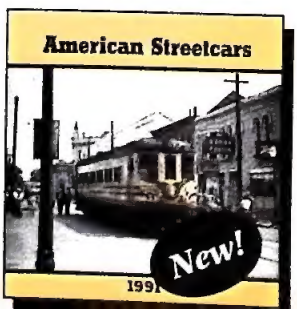

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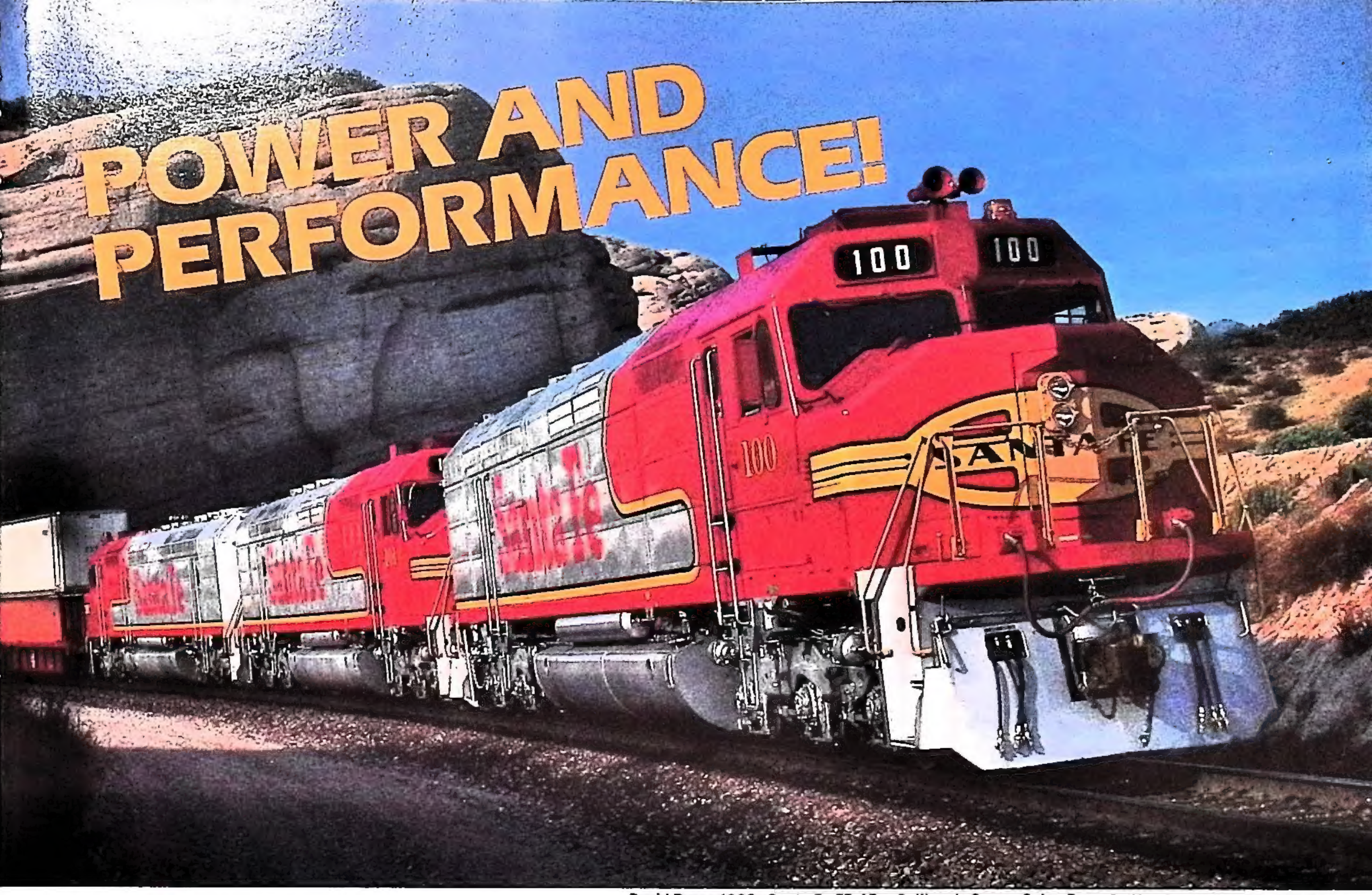

David Busse 1990: Santa Fe FP 45s. Sullivan's Curve, Cajon Pass, California. 1/500 f5.6, ISO 64

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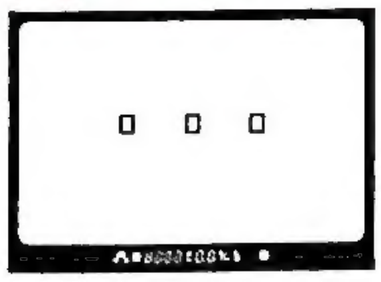

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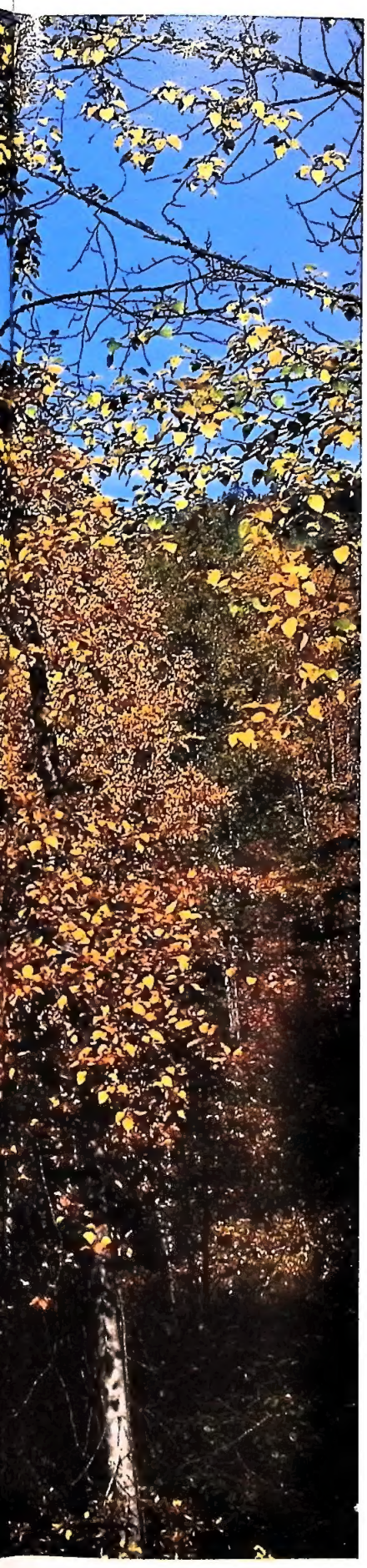
102



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SPUN GOLD: Spectacular fall color, the theme of "Picture Show" and some other features in this issue, engulfs GP9 102 (left) of Pend Oreille Valley (Pahn-do-ray), a 61-mile line on an ex-Milwaukee branch in eastern Washington, in a photo by Roger Ingbretsen, whose "A Photographic Adventure" (pages 18-25) deals with planning your shots in advance.

ON THE COVER: Dan Munson photographed a southbound Richmond, Fredericksburg & Potomac freight on October 28, 1989, with GP40 127 leading a three-unit diesel consist.

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VANTAGE POINT

WHY SO MANY COLOR SHOOTERS?

PERUSAL of our photo files for fall-color selections for this issue reminds us to thank you readers for your response to our request for additional foliage shots. Of course, this subject is one that lends itself almost (but not quite) exclusively to color photography, and a staff discussion of this phenomenon led us down another, albeit tangent, path—the overwhelming changeover to color film in the hobby of rail photography in the past decade and a half. Rightly or wrongly, critics of today's younger folk label this the "instant gratification" generation, what with such advancements as satellite television communication, allowing us to witness in real time occurrences half a world away. Hey, thanks to video tape and VCR's, you and I can even watch those train movies we shot this afternoon on our TV as soon as we get home (and in some cases, right on our camera monitors out in the field as soon as we quit shooting a sequence). How does this relate to still photography? We think one major reason most amateur railroad photographers have gone to color is not simply the ability to get involved in collecting slides in trays, or trading them around the country, or even just showing them locally to friends at slide shows (or, with prints, to put nice albums together to show friends). Rather, it's the comparative lack of effort required to produce a picture. With black-and-white photography, you either have your own darkroom, the work in which adds another complete dimension to the hobby (making it, truly, *photofinishing*, not just photography), or you at least communicate to someone else your desires in having your negative printed (cropping, contrast, etc.). But with color, you make all the necessary decisions at the time the picture is taken, not thereafter. In the vast majority of cases, you drop off, or mail, the film to a processor and wait for them to do the work and get the finished slides or prints back to you. It's a whole different ballgame, and we've concluded that's the big reason why there are so many more players now than in years past. The results of this, of course, include stuffed mailboxes at rail magazine publishers . . . and even whole new magazines, such as the one you have in your hands.

J. David Ingles

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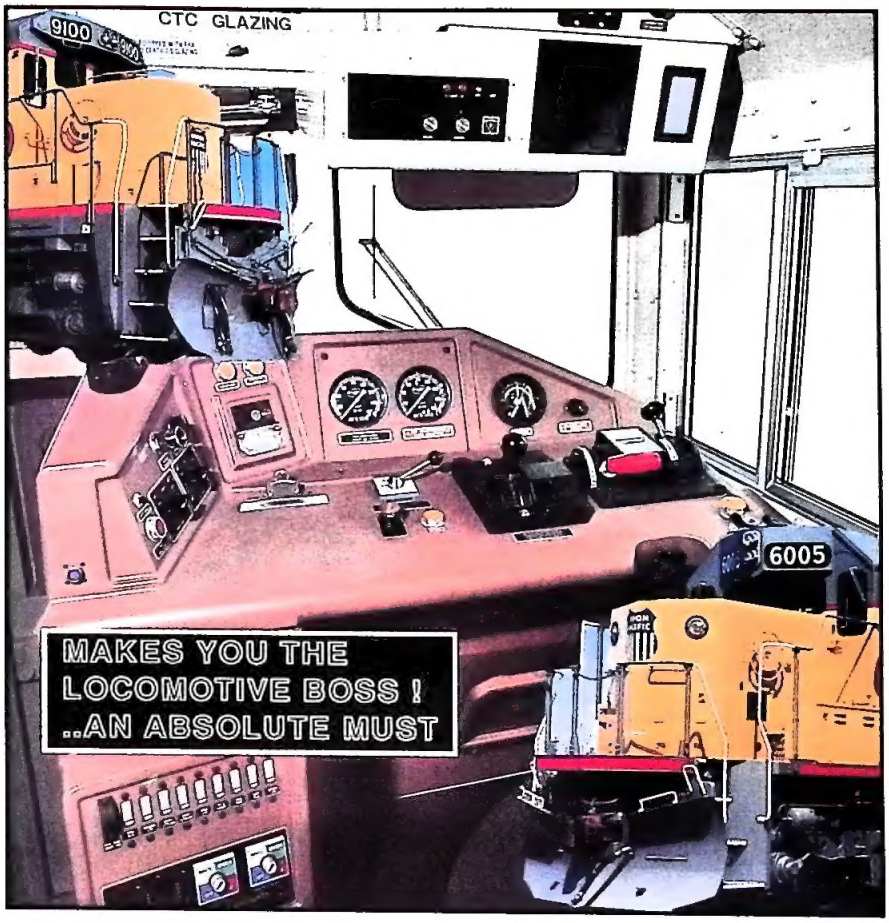

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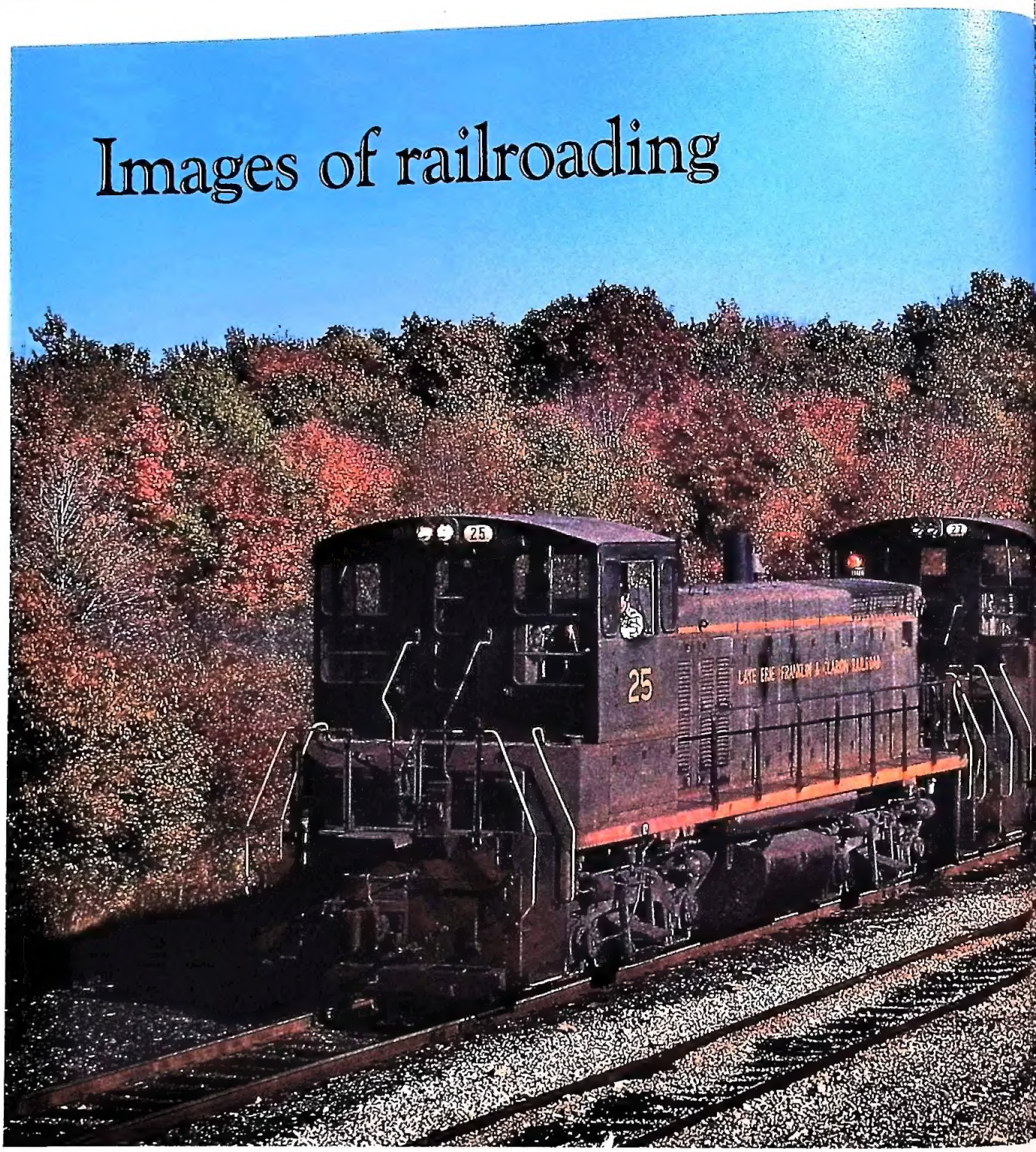


Worthy of attention

OLEV TAREMÄE

CLOSE your eyes and bring an image of railroading to mind. Perhaps you see a high-speed passenger or piggyback train racing across the landscape on its way between two big cities. The locomotives are dressed in a fancy color scheme that has become a favorite. The matched consist of motive power has been washed to reflect the prestige of the train.

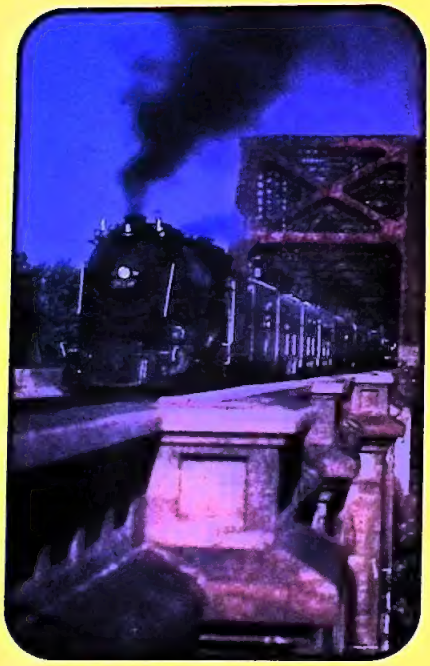
This photograph shows a railroad world that has little in common with the one just described, a world beloved by rail-

road public relations people and some photographic purists. The Lake Erie, Franklin & Clarion, a 15-mile western Pennsylvania line, connects no important cities. Waterson, site of this picture, is a tiny rural community. No fancy paint scheme is evident. Yet even the utilitarian black on the MP15's fails to hide the weathering that comes from hauling coal every operating day. High speeds do not occur on the LEF&C. The pace of the train is unhurried, though efficient. The priority that this short line places on crew visibility is evident in the MP15's cab-forward orientation.

Although this scene may not be as majestic or exciting as the one you might have envisioned, it still is worthy of your attention. The mass movement of coal across the land has contributed more to the ledgers of the railroads than have all well-publicized glamour trains. If railroading survives as a viable industry into the 21st century, it will be to a large degree because of the daily repetition of this type of scene in hundreds of towns across America. ■

STEAM IN ST. LOUIS 1990

1522 844 1218 819



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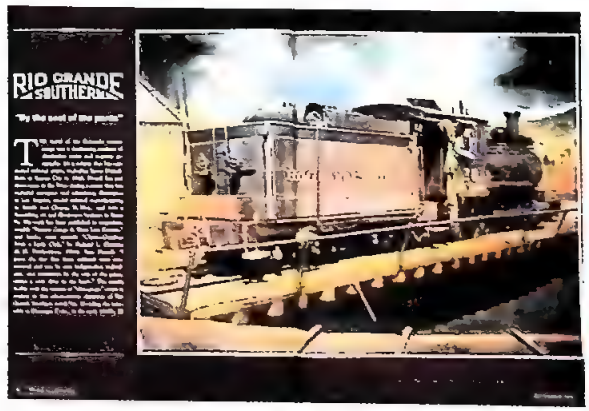

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Buckeye state contrasts

An Ohio photographer looks at two extremes

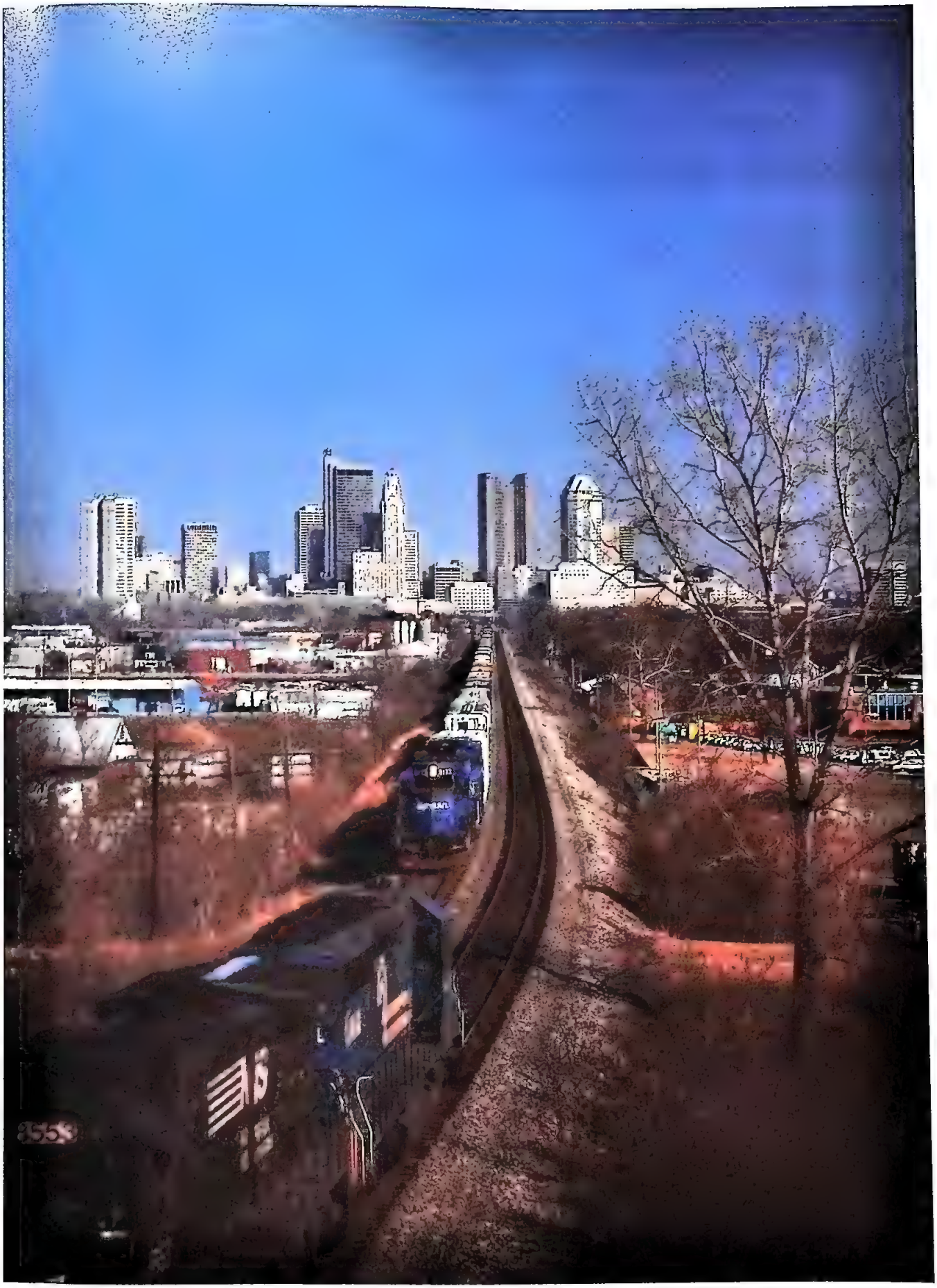
PHOTOGRAPHS BY DOYLE YODER

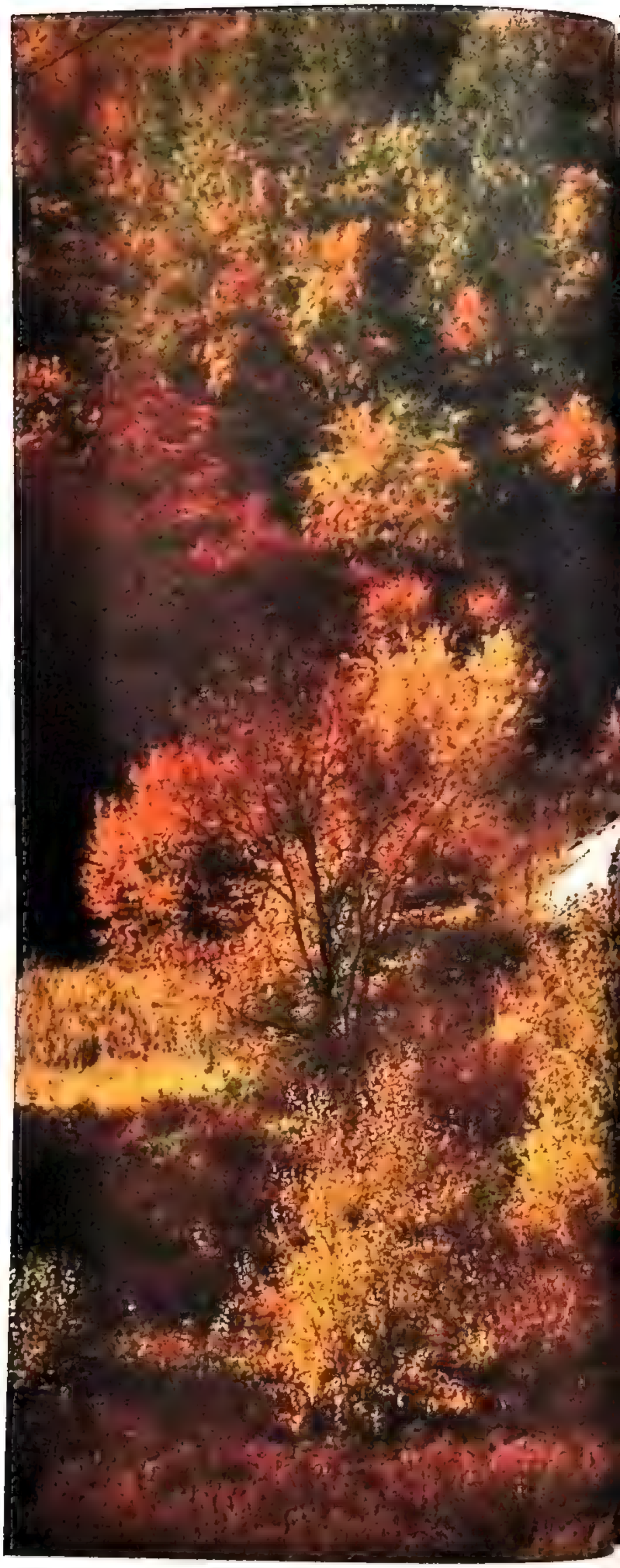
FOR some photographers, the world of railroading is big enough in their own backyard. That's certainly true for Doyle Yoder, a railroad enthusiast and professional photographer who has discovered rich contrasts along the railroads near his east-central Ohio hometown of Berlin. Yoder chose photography as his career after several years of toting a camera to trackside for his hobby. Now he specializes in scenic photography for use in postcards and calendars. A favorite subject is the Amish, those people of simple ways and faith who have concentrated in large numbers in central Ohio. Yoder even has found a way to include these gentle folk in his railroad photos, thanks to his association with the Ohio Central, a short line which plies the rails of the former Zanesville branch of the old Wheeling & Lake Erie, right in the heart of Amish country. Yoder works part-time as a conductor on OC's steam tourist train out of Sugarcreek. But he can be drawn to up-tempo railroading as well, as witness his views of Conrail action near the office towers of downtown Columbus. His credo is simple: "I like to put more than just the train in the picture." At this, Yoder admirably succeeds.—K.P.K.

EXHAUST of 4-6-0 1551 (opposite page) shakes a quiet forest as Ohio Central tourist train tops grade near Pearl. Using trackage rights on CSX, three OC GP9's pass Massillon (above) with coal out of Morgan Run.

DOYLE YODER

CONRAIL in Columbus: In the shadow of downtown buildings, westbound freight led by B23-7 (above) crosses CSX's ex-Chesapeake & Ohio main line at Scioto Tower en route to Buckeye Yard. In eastward view (right), a westbound manifest leaves the capital city behind as it meets a Conrail eastbound with run-through Norfolk Southern power along Conrail's main line to Indianapolis and St. Louis.





DOYLE YODER

DEEP in Ohio's Amish country (clockwise from right): Amid brilliant fall foliage, Ohio Central tourist train rounds a curve near Dundee. Farm boys wave at a northbound train south of Sugarcreek. OC's ex-Canadian National Ten-Wheeler blows for a crossing as it passes cornfields north of Baltic. ■

A photographic adventure

GOLDEN sunrise, oncoming train, and rails rivet attention in this photo on BN and show that details do not have to be clear to produce a nice picture. (2¼ Ektachrome 64, f5.6, 1/125)

RAILROADS by their very power and action are exciting. So too are the elements and locations that make up a natural setting. For the photographer, the trick is to look for excitement and beauty and put it into one frame. Having an intimate knowledge of both railroads and nature, and the desire to blend both creatively, can produce excellent results.

One question often asked is: When and where did you take that picture? The answer to "when" provides much of the key to successfully making a photograph. Time of day, weather conditions, season of the year—all provide most of the impact of each photo. The "where" can also be a vital ingredient, if the location provides significant background for the subject. The objective: that you learn to convert "when" and "where" into opportunity. A very important part of the formula is that you continually *plan* to use both the when and where to help create and make your photography a special adventure.

The kaleidoscope of endless combinations available during sunrise, sunset, rain, fog, snow, and nighttime are truly the palate of the photographer. The camera, together with its lens, acts as the brush. When thought of this way, it's easy to see why many exciting pictures are often made during these hours and/or under these conditions. The "golden hours" during sunrise and sunset allow the photographer to use the very essence of the art of photography . . . light. Rain can wash the metal surfaces of trains and give them a different look. Fog adds mystique. The blackness of night serves as a backdrop for long-exposure shots.

Rarely do I ever just take a picture. The scene must stir at least a twinge within me. My creative juices must be flowing. Surely there are exceptions to this, but even during an unexpected "grab shot," I get an emotional high as my mind clicks off sequential frames of possible pictures and my creative clock starts to tick.

One of the best teachers of photography is your own experience, as well as that of others. Studying what you consider to be your own good photos and comparing them with notes you've taken from each safari can build the kind of self-confidence you cannot get in a classroom.

Planning can make the difference

ROGER M. INGBRETSEN

LOW ANGLE and gold-and-purple sky at sunset yield a subdued mood to this engine-terminal view (above) of a four-unit consist at rest (2¼ Ektachrome 64, f5.6, 1/60). At the caboose track (top right), standing water and a late-afternoon sun provide a nostalgic feeling, appropriate given the subject (35mm Kodachrome 64, f8, 1/60). Another low-light shot in late evening, of a track-grinding machine (right), emphasizes the sparks being thrown from the rails and gives credence to pursuing maintenance machinery as an alternative subject to locomotives, freight cars, and structures (35mm Kodachrome 64, f5.6, 1/250).

A PHOTOGRAPHIC ADVENTURE

353
353
Amtrak
STOP

THE *rain-washed metal surface of Amtrak F40 353 parked at Seattle's King Street Station (left) and the wet pavement add an extra interesting touch to an otherwise ordinary picture. The point is, use the elements (35mm Kodachrome 64, f8, 1/60). A thick winter fog adds mystique to the Burlington Northern scene above as three leased Oakway SD60's and two BN units roll through northern Idaho mountain country. Fog obscures distant scenery, but this helps enhance a bold subject such as a train (35mm Kodachrome 64, f5.6, 1/250).*

A PHOTOGRAPHIC ADVENTURE

My library contains many books by railroad and nature photographers, plus countless magazines; all serve as both teacher and inspiration. Special favorites are the books published by the late Don Ball. Don had the ability to take straightforward pictures with basic equipment, which to readers like me communicated "trains" loud and clear. One does not tire of a great photograph; rather, it grows on you with each viewing. Rarely, however, can you duplicate what you believe to be a truly great photo. But the very act of trying can produce very good results.

Whether you're rolling out into the dusty, hot haze of an early summer dawn or standing at trackside in the last bitter cold rays of light on a winter evening, you can obtain spectacular shots when you work with the elements. If you are a fair-weather photographer, you may be missing something by not shooting in foul-weather conditions. A type of photograph most likely to get attention is one which imparts a strong message. In most cases, a well-executed foul-weather photo can do just that.

What I've attempted to do in my photographs is create a vision or a feeling that goes beyond simply recording the scene. In this way, I hope to stir similar feelings in the eyes of the viewer, who can derive satisfaction he or she has not previously known in their pursuit of trains or railroad photography. To that end, the photographs presented here are not only addressed to fellow photographers, but also to those who simply enjoy railroading from the comfort of their armchair. ■

ROGER M. INGBRETSEN is a self-taught, freelance writer and photographer whose work has appeared in many railroad publications and in his full color book "Spectacular Railroad Photography" (Hundman Publishing, 1988). He earned a B.A. in business administration and economics and holds a management position in the high-tech industry. Originally from Staten Island, N.Y., he settled in Spokane, Wash., with wife Kathleen and four children after serving 25 years in the U.S. Air Force. He models in Sn3 gauge and is a member of the National Railway Historical Society.

BLASTING through snow spells sure action, evidenced by this Union Pacific local rolling along behind GP38-2's (left). This was a planned shot—a side road had been plowed after a heavy weekend snowfall, and it paid to be there for Monday's first train (2¼ Ektachrome 64, f5.6, 1/250). Textured effect on Burlington Northern SD40-2 on turntable (below) was achieved through good timing. A combination of a heavy winter fog and cold temperatures had built up a heavier than normal amount of frost, and shooting in the morning after some burn-off but before the sun was fully out yielded this result, with the weak sunlight highlighting the ice crystals for added effect (2¼ Ektachrome 100, f8, 1/125).

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NS
3679

EASTBOUND and westbound trains bracket mine run on N&W at Cafels, W. Va.

JOHN TAIBI: "a straight shooter"

IF there is a single word that sums up John Taibi's approach to the art of railroad photography, it is "straightforward." That philosophy was certainly underscored by *The Lensmen*, a magazine Taibi published during the 1970's. A monthly publication printed in horizontal 11×8-inch format on coated paper, the magazine that called itself "A Portfolio for Railroad Photography" eschewed editorial content in favor of unambiguous black-and-white photographs with short, detailed captions. In a sense, *The Lensmen* was a forerunner of today's TRAINS ILLUSTRATED.

Taibi discontinued *The Lensmen* after a few years, but his straightforward approach continues to be reflected in his own photographs. "My philosophy is, when you set up for a photograph, there is one camera and lens that is best for that shot," he says. He shrugs off the idea of using several cameras and lenses to get multiple exposures of a train shot, claiming that when you start messing around with multiple cameras, you increase the size of your negative or slide collection, but sacrifice quality. "If you take that one shot," he says, "you'll have the best shot."

Many of Taibi's best shots are black and white, a medium he says is twice as difficult to shoot as color. "With black and white, you have to imagine what's going on in the finished photo," he says. "A person looks at color, they see a nice picture, but their mind really starts working when they look at a black-and-white photo." To create such photos, Taibi uses a Pentax 6×7 medium format camera, the spiritual successor to the old 4×5 view cameras, and shoots Kodak Tri-X 120 roll film rated at ASA 1000 and developed in Acufine, a combination that Taibi admits is slightly unorthodox. "I lose some shadow detail," he says, "but I get added contrast, blacker blacks and whiter whites, especially using a K2 (yellow) filter on sunny days." He's used finer grained films ("fast" films like Tri-X tend to be grainier than "slow" films such as Ilford's ASA 50 Pan F), but "they just don't have the pizzazz of Tri-X rated at 1000 and developed in Acufine." Taibi's work in the darkroom is equally straightforward: He normally prints a well-exposed negative "straight" (with a minimum of dodging or burning, that is) on Kodak Polycontrast paper developed in Dektol in a 1:2 (one part Dektol, two parts water) solution. "I don't let anything bad come out of the darkroom," says Taibi. "Normally, if someone has a print of mine, it's something I'm happy with."

Taibi says that he has always been drawn to railroad architecture, particularly wooden structures such as depots and interlocking towers. He's gone several steps beyond simply photographing such structures, however, having acquired a 100-year-old former New York, Ontario & Western depot in Munnsville, N.Y. Taibi calls it "a perfect example of rural American wood frame architecture" and says he'll restore it to its original appearance. With a little luck, what he'll wind up with will be a structure as uncomplicated and honest as Taibi's own black-and-white photos, a selection of which we present here. To paraphrase John Taibi himself, perhaps they'll start *your* mind working.—P.D.S.

His magazine, "The Lensmen," anticipated TI

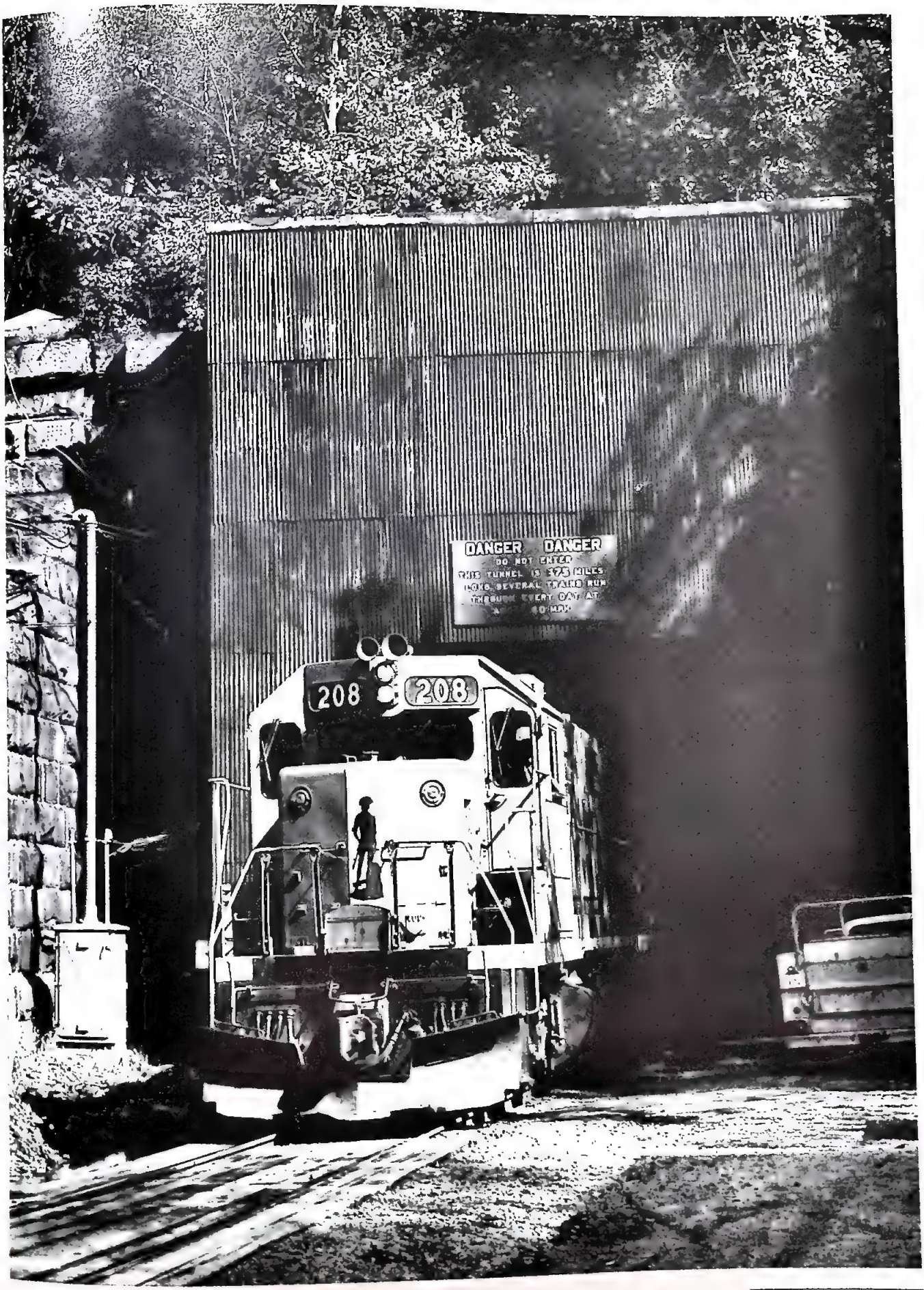
PHOTOS BY JOHN R. TAIBI

JOHN TAIBI

GENERATION GAP: CP Rail 4096, a timeworn FPA2 cab unit from dieseldom's first generation, shares the night with second-generation General Motors and Montreal Locomotive Works hood units at CP's St. Luc shop at Montreal, Quebec, in September 1974.

JOHN TAIBI

SIGHTS for sore eyes are eastbound Lehigh Valley train with lanky Alco C628's and an EMD switcher rumbling across Susquehanna River at Towanda, Pa., on July 21, 1974 (above); Erie Lackawanna GP35/F3B heading up westbound freight at Tusten, Pa., on an October day two years earlier (below); and Boston & Maine Extra 208 West underscoring the point of the DANGER sign above the mouth of Hoosac Tunnel at North Adams, Mass., on September 19, 1979 (right).


DANGER DANGER
DO NOT ENTER
208
208

"ROAM if you want to," goes the song, and roam indeed does John Taibi and his 6×7 Pentax camera, from the foot of New Hampshire's Mount Washington Cog Railway on September 17, 1979 (above); to Segundo, Colo., 11.4 miles west of Trinidad on Colorado & Wyoming's Southern Division, on June 21, 1978 (upper right); to Cheneyville, La., on May 30, 1980, for a meet at SouPac Junction between Missouri Pacific and Southern Pacific freights (center right); and to Cromwell, Ala., where an eastbound Meridian & Bigbee freight hammers across the Frisco on June 2, 1980 (lower right).■

JOHN TAIBI

SEGUNDO
2001
2001

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7624

101
101
CROMWELL

AMID resplendent fall color, New Haven RS3 559 brings a passenger train into Kent, Conn., on the 113-mile Norwalk-Danbury-Pittsfield (Mass.) line. In another early-1950's scene, Central Vermont 2-8-0 464 works Waterbury, Vt.

THE PIONEERS

Frank Quin

FRANK QUIN was a New York *Daily News* employee who, without a car, would take trains to busy spots in New Jersey, New York State, and other nearby locales beginning in the 1930's to pursue his hobby of photography. His first photographic love was trains, but he did not neglect other subjects. In his "Favorite Photos" feature of railroad shots published by our sister magazine TRAINS [pages 42-49, October 1989] just before his unexpected death at age 76 on October 12, 1989, Quin wrote, "At first, I photographed locomotives in the classic 'rods down' broadside manner, but soon moved up to action shots, from rail level, bridge, and so forth. I found that my prewar folding German Zeiss camera with its fine *f*4.5 lens and 1/400th Compur shutter was ideal for railroad pictures."

First published in TRAINS in December 1940, its second issue, Quin continued to contribute during the steam and first-generation diesel years, although he kept on shooting trains occasionally even into the 1970's. Foremost a black-and-white photographer, Quin did do some work on 35mm Kodachrome beginning in the 1950's, mostly on trips away from the New York area, it seems. And on those trips, which included an annual New England pilgrimage during fall color season, he had an obvious penchant for self-portraits, using the self-timer, probably to help pass the time between trains.

In honor of his work beyond the black-and-white three-quarter action wedge angle, and in keeping with the fall-color theme of this edition of T.I., we present these 35-year-old or so (and mostly uncaptioned, alas) examples of Quin's autumn exploits.—J.D.I.

TOP to bottom, this page: New Haven through coach, silver with orange window band, brightens up the Ambassador as Central Vermont RS3 1859 hustles the Montreal-New York/Boston day train across the Winooski River bridge at Duxbury, Vt. Green-and-black were the old passenger colors of CV and parent Canadian National. CV had two passenger RS3's built in 1954 which subsequently wound up on CN. Alco sister 528 of the New Haven eases a local into West Cornwall, Conn., on the Pittsfield line. Passenger and freight trains pass on the Erie Railroad's busy double-track main line.

ALL is serene at the Central Vermont roundhouse at Montpelier Junction, Vt., with 0-8-0 507 present. The 1923 Alco worked the Barre branch, which was sold in 1958 to become the Montpelier & Barre.

FRANK QUIN

FRANK QUIN

IN a scene with much for the modeler, St. Johnsbury & Lamoille County GE 70-tonner 48 does some local work at Morrisville, Vt.

Steam among the aspens

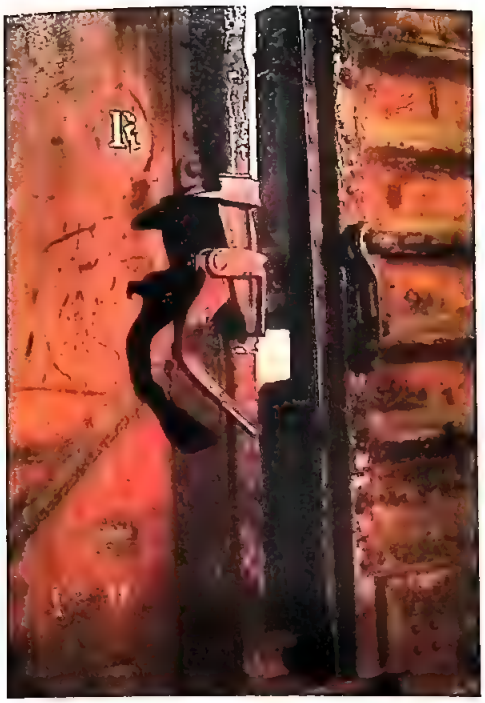
DESPITE his early upbringing in Iowa, Jan P. Rons' credentials as a Western railroad artist are impeccable. Educated at California State College in Long Beach, Rons located permanently in Phoenix, Ariz., from where he roams the far reaches of the West, searching for traces of steam-era railroading. His work can be found in galler-

ies throughout the Rockies, and in the products of such tenured Western publishers as Leanin' Tree, Pruett, and Pacific Fast Mail. He is best known for his crisp, bracing watercolors of backwoods steam operations on the likes of West Side Lumber, Colorado & Southern, and, perhaps most of all, Denver & Rio Grande Western. A case in point is this lovely painting entitled "The Narrows," depicting D&RGW K-36 2-8-2 No. 488, climbing through a late-autumn mountainscape north of Chama, N.Mex., with a short helper-assisted freight. With technical proficiency and a subtle use of color, Rons has created an evocative tribute to the Colorado narrow gauge. You can practically hear the old Mike chuffing past the pines and the aspens.—K.P.K.

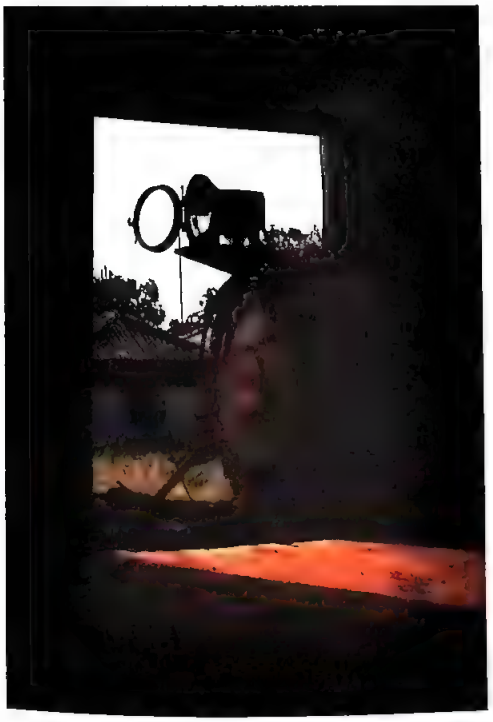
PETER F. ARNOLD focused on elephant and trainer on Ringling Brothers and Barnum & Bailey's circus train at San Luis Obispo, Calif., in August, 1974. He used a Minolta SRT101, a normal lens, and Kodachrome 25 film.

THROUGH YOUR EYES

OPEN DOOR



PAUL A. BERGEN closed in on C&NW box car door late on a July 1990 day at Mankato, Minn., with a Canon AT-1 and 50mm lens.



JACK NEVILLE caught 3-foot-gauge 2-8-0's in morning sun at Esquintla, Guatemala, in 1972 with a Nikon FTN and normal lens.

TELL me what you see," urged the Beatles' song of the same title back in 1965, and happily, the photographs you submitted for this, the first readers' installment of "Through Your Eyes," do exactly that.

They do something more, in fact. They show a willingness by many TRAINS ILLUSTRATED readers to look beyond the limits of conventional railroad photography: the "wedge" action train shot, the sunny-day, uncoupled-on-the-nose engine roster or portrait shot, and the scenic overview (usually with a telephoto lens) framed by yet another mountain range or river valley. More to the point, the photos show that you have the initiative and talent to give shape to your particular vision and—most important—the mettle to share those images with others who may be just as intrigued by photography that is "creative, daring, offbeat, or unique."

Editing such submissions turns out to be both fun and difficult. The fun part is going through them and discovering yet another unique interpretation of a theme, in this case "open door." The tough part is honing all the submissions down to the pictures in these pages. Overall quality of submissions was excellent, and we only wish that space allowed us to publish more.

We are already seeing the same high quality in submissions keyed to our next theme, "blue," which must be in our hands by October 15, 1990. Following that, the theme for our May 1991 issue is—appropriately enough for spring—"wet." Guidelines remain the same as those set out in the September 1990 issue: Submit one photograph that best illustrates your particular interpretation of "blue" or "wet." We require either a color transparency (35mm or larger), or an 8×10-inch color or black-and-white glossy print, preferably with borders. In the case of color prints, such enlargements are usually available at professional labs; if you're unable to locate such a lab, we suggest checking a current issue of T.I. or a photography magazine for mail-order pro labs. We also encourage you to include pertinent information about the equipment, film, or darkroom techniques used to make the photo, along with the "who-what-when-where" caption information. Payment for published photos is at normal T.I. photo rates; please indicate if you'd like your photo returned, and include a stamped, self-addressed envelope if required.

A reminder: Submit only one photograph per theme, please. Multiple submissions on the same theme will be returned to the photographer, in fairness to those contributors who have gone through the difficult process of editing their work down to one selection. "Blue" entries are due to us by October 15, 1990, and "wet" entries by December 1, 1990. Address them to "Through Your Eyes," TRAINS ILLUSTRATED Editorial Dept., P.O. Box 1612, Waukesha, WI 53187.—P.D.S.

DAN KASPER framed USX steel mill at Clairton, Pa., through open door of P&LE box car using a Mamiya M645-1000S and 80mm lens.

T. J. HORVATH recorded Conrail crew dumping ballast along ex-Lehigh Valley line through Manville, N.J., on Kodachrome 200.

BOB GALLEGOS used a Nikon FM2 and an 18mm lens with Fujichrome 100 film to record Fox River Valley crew and troubled Alco.

KEITH L. WILHITE framed Santa Fe FP45 in a caboose door, shooting on Kodachrome 64 with a Minolta XGM and normal lens.

PAUL ENENBACH'S *study of UP's depot in Cheyenne Wells, Colo., holds the promise of someone walking in that open door.* ■

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O. WINSTON LINK captured the essence of Texas & Pacific steam when he photographed 4-6-2 707 riding the turntable at Marshall, Texas, in the late 1940's. Key elements of the T&P style: flanged smokestack, three brass nameplates, and silver cylinder-head covers.

FALLEN FLAGS ALBUM

LIKE the state in its name, the old Texas & Pacific might be described as swaggering, singular, and proud. At about 2000 route-miles, the T&P ("TP" to employees) was only a modest-size carrier. But it made a mark that was as distinctively Lone Star as the swinging fiddle music of Bob Wills & the Texas Playboys.

Built mostly in the 1870's and completed by Jay Gould in the early 1880's, the T&P described a great arc across Louisiana and Texas, linking New Orleans on the east with El Paso on the west, with principal connections in Fort Worth, Dallas, Texarkana, and Shreveport. Thanks to oil, the carrier led a mostly profitable existence, making it attractive to suitor Missouri Pacific, which began buying T&P preferred stock in 1923. During the ensuing three decades, the T&P would fall nearly completely under the influence of MoPac as the latter flexed its talons to build a Texas empire that ultimately would include the former International-Great Northern and Gulf Coast Lines. In the standard era, one of the heavy hitters at St. Louis Union Station was MP-T&P's *Sunshine Special*, later eclipsed by the streamlined *Texas Eagle*. Dieselization came in 1951. By the 1960's, T&P's name was incorporated into MP's buzzsaw, and in October 1976, MoPac merged the T&P.

But the T&P needn't be memorialized simply as a MoPac ward. Instead, let's remember T&P for the bold way in which it bolted three diamonds to the front of its steam locomotives, for the Spanish mission decor that graced the lounge cars of the *Sunshine*, for oil trains that stretched endlessly toward the horizon, and, in the diesel era, for "Eagle blue-and-gray" EMD covered wagons and black-and-yellow hood units. Like the trailblazing Super Power 2-10-4's so worthy of the name, the T&P was pure "Texas."—K.P.K.

Distinctively Lone Star

901

CHARLES M. CLEGG *caught a 4-8-2 in full stride (left) as it hustled an eastbound passenger train between Ranger and Fort Worth, Texas, in the early 1940's.*

ED ROBINSON *photographed 4-6-0 276 in central Louisiana as it built up steam at Bunkie (right) on the New Orleans main line before departing south for Crowley and Eunice with a branchline local in 1943.*

ROBERT YARNELL RICHIE, *a T&P photographer, focused on 2-10-4 653 (below) as the big Texas swung out of the yard at Marshall with tonnage for Dallas.*

TEXAS & PACIFIC

TEXAS & PACIFIC

R.S. PLUMMER was waiting at Texarkana in 1951 as a pair of E7's (left) rolled into town with the seven cars of train No. 8, the El Paso-St. Louis Westerner. T&P's northerly line to Fort Worth via Paris, Sherman, and Denton diverges to the right; Cotton Belt and Kansas City Southern tracks are in the background.

LINN H. WESTCOTT recorded the contrasts in 1950's T&P diesel color schemes with portraits of a group of F7's in cab-unit "Eagle blue and gray" (above) and SW9 1032 and GP7 1113 in hood-unit yellow and black (below) at Fort Worth.

PICTURE SHOW

Fall color from individual contributors

JAMES M. ORR considers the 205-mile ore- and coal-hauling Bessemer & Lake Erie in western Pennsylvania "one of the most esthetically pleasing railroads in North America on which to shoot fall scenes," as this view of its black-and-orange EMD's (an SD18 and two SD38-2's) on a southbound train confirms. The location is the Browntown Road overpass near Carter in Butler County in early October 1989.

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DOUG KOONTZ framed CSX SD40-2 8221 against foliage near and far in this October 28, 1989, photo of a northbound empty coal hopper extra tackling the loops on the former Clinchfield at Asheford, N.C. The big EMD, still in Seaboard System livery, heads a five-unit consist.

PICTURE SHOW

TIM WAKEMAN also used depth to fine advantage in his composition of Conrail double-stack train TV-200 among foliage at Tuxedo, N.Y., on CR's "Southern Tier" former Erie Lackawanna line just two days earlier, on October 26. Leading a mix of GE and EMD power is B36-7 5050.

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JOHN UCKLEY shows that not all fall foliage photography need be on color film to be obvious, incorporating bright leaves (at right) in this scene of Soo Line Extra 765 West in the pine-studded countryside near Gladstone, Mich., on September 21, 1979. This line now is part of 2000-mile regional Wisconsin Central Ltd.

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SCOTT HARTLEY photographed Steamtown's Canadian Pacific 4-6-2 2317 and Delaware & Hudson RS3 4075 as they brought an excursion train through Dunmore, Pa., on October 13, 1984, during the museum's first year in Pennsylvania.

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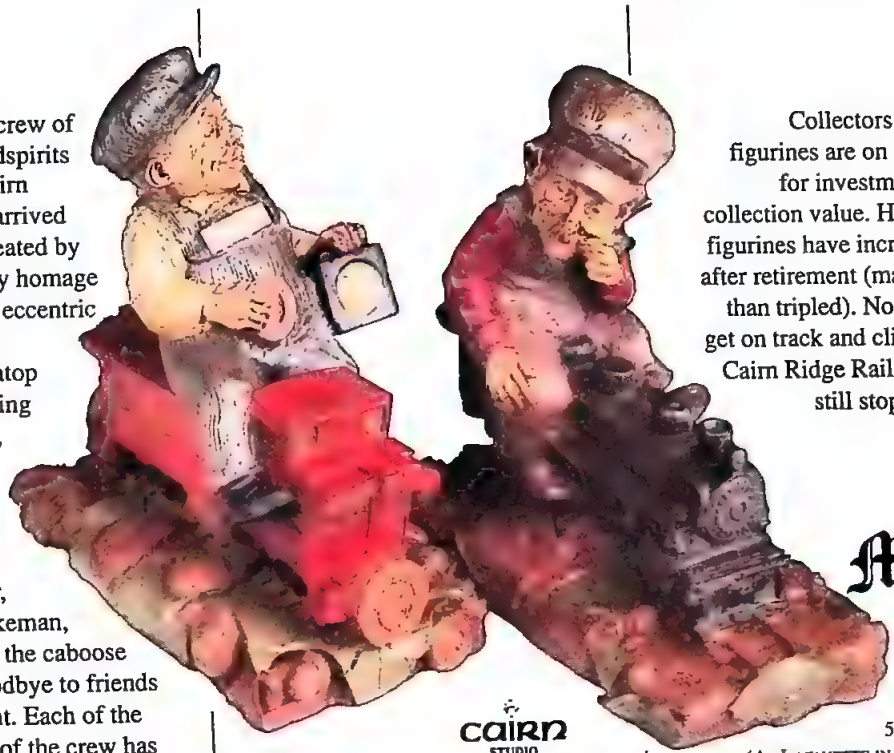

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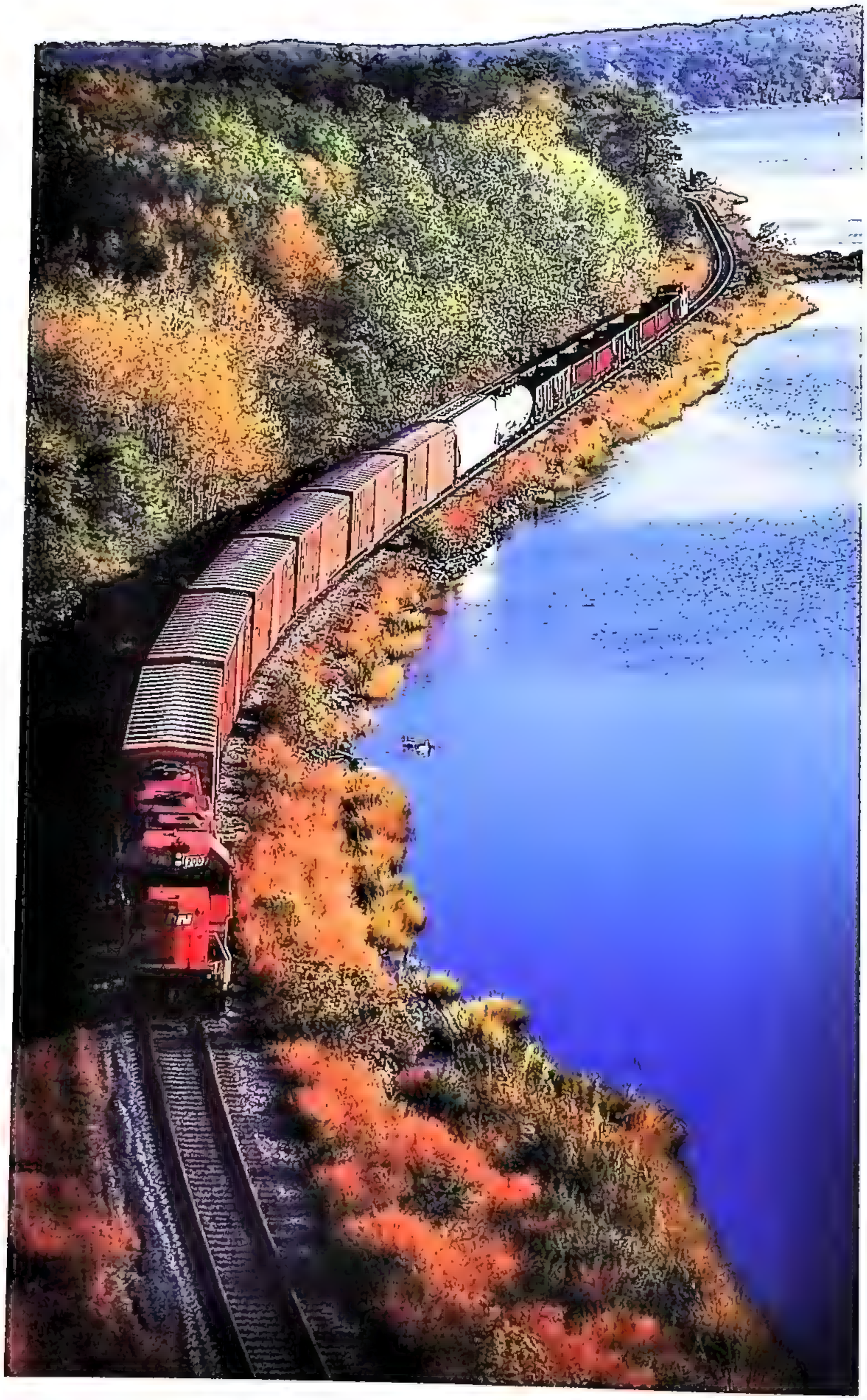

ALAN M. CROSSLEY was lucky in having two swans pose in the Thames River at 4:30 p.m. on October 11, 1982, as Providence & Worcester's 18-car train NR2 returned north along the east bank through Preston, Conn., behind GP38-2 2007 on its weekday trek from Plainfield to Groton and back. The ex-New Haven route survives on chemicals, stone, lumber, propane, plastics, and paper. ■

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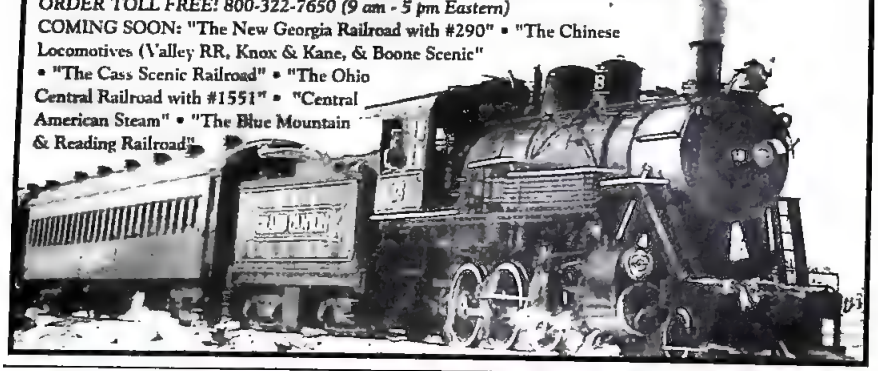

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SANTA FE SPLENDOR

Congratulations to Steve Schmollinger for his fine photo essay, "Santa Fe in Franklin Canyon" [pages 36-43, September 1990 TRAINS ILLUSTRATED]. The photography was excellent.

One thing he did not mention was the work Santa Fe has been doing (with help from Morrison-Knudsen) to enlarge the three tunnels in Franklin Canyon during 1989-1990. Tunnels 2 and 3 had their ceilings raised and now have an angular shape. Tunnel No. 1 had its floor lowered and retains its horseshoe shape.

Ed Randall
San Pablo, Calif.

There are a couple of corrections to my article: In the first paragraph on page 37, the train symbol should read 899 instead of 889. The top two captions for the photos on the left side of page 40 are flopped.

Steve Schmollinger
Antioch, Calif.

HIGHBALL SIGNAL

Imagine my surprise when I turned to page 45 of September 1990 TRAINS ILLUSTRATED and saw a full-page photo of the ball signal at Bellows Falls—with my credit line (I dropped the Jr. long ago). I checked my albums to see if I could find the original print, and there it was. I made several day trips to Bellows Falls in the 1948-1951 period from my home in Massachusetts.

Operating timetables of both the Rutland and Boston & Maine refer to those signal canisters as balls. One ball permitted Rutland trains to cross; two balls gave the right of way to B&M Cheshire Branch trains to cross (they used the same track as the Rutland trains); and three balls allowed B&M and Central Vermont trains on the Connecticut River main line to cross. In 1948, that was a Rutland/Boston & Maine crossing, with the CV trains passing through over trackage rights on the B&M's Connecticut River line. Today it is a Green Mountain Railroad/CV crossing with the B&M holding trackage rights on the Connecticut River line. The Cheshire Branch is gone.

Dwight A. Smith
North Conway, N.H.

WHY NOT?

In George Forero's "Why 4×5?" [pages 18-25, September 1990 TRAINS ILLUSTRATED], he failed to mention a single brand of 4×5 camera that is available new. Also, he did not point out that the cameras with which he works are only available used.

Richard L. Ragsdale
St. Louis, Mo.

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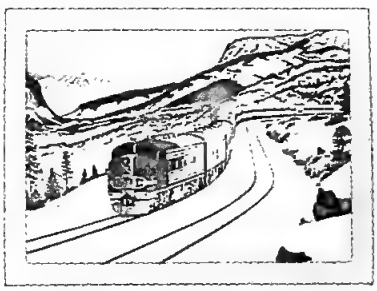

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such companies as Sinar, Horseman, and Cambo. They tend to be very expensive. We suggest you contact your local camera dealer for more information.—N.L.B.

THE TRACKS ARE L&N'S

I was glad to see my letter published [page 68, September 1990 TRAINS ILLUSTRATED] concerning the picture of the Louisville & Nashville coal train on page 54 of the May 1990 issue, but the text of the letter was incorrectly edited.

L&N had no trackage rights in the Chattanooga area, as the parenthetical phrase indicates. It should say . . . "the tracks of the subject line. . . . " The tracks in the picture are those of the former L&N, not those of the Southern. The Southern tracks, on the right of way of which photographer Fred Clark Jr. was undoubtedly standing, cross over the former L&N on an overhead bridge, just beyond the tunnel portal.

About two miles north of the location of the picture, at Wauhatchie Tower, trains of the Southern's Memphis Division exit their trackage, enter former L&N trackage, and run on it by trackage rights to Stevenson, Ala. This arrangement continues today with trains of Southern parent Norfolk Southern having rights over CSX.

Mark S. Womack

Chattanooga, Tenn.

A YOUTHFUL SUGGESTION

I enjoy your magazine very much.

As a 15-year-old, I have one suggestion. Why not have a young photographer's section? Your sister magazine, MODEL RAILROADER, has "Student Fare," and I thought it would be interesting to see some pictures from other students.

Peter Agren

St. Louis Park, Minn.

THE DEBATE CONTINUES

As a charter subscriber to TRAINS ILLUSTRATED, I feel it's time to write with comments. I like about 98 percent of it so far—"The Pioneers," "Fallen Flags Album," and "Picture Show" are all first rate. But, please, spare me fish-eye lens shots.

J.M. Uhelski

Cleveland, Tenn.

A NICE SURPRISE

I purchased the first couple of issues of TRAINS ILLUSTRATED for what they were, another magazine with nice train photography. Not only do I purchase or subscribe to various periodicals for their contents, I also subscribe to them because of the inspirations they give to my imagination—places I've never seen and the possible means for getting there.

The works in T.I. are such that one wonders what's over the next hill in the background of a featured picture, how many Wabash cars might be following the Ann Arbor diesels beyond the curve, etc. Also, as my

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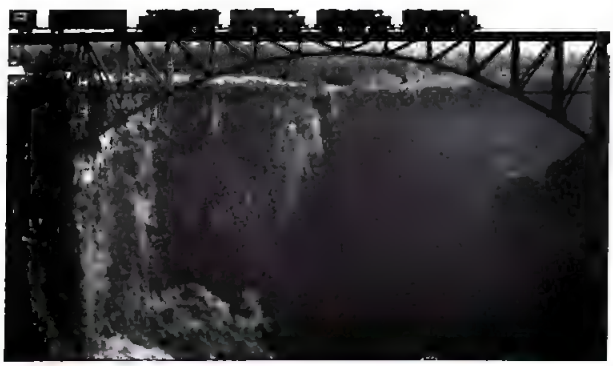

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Contributing to T.I.:

This magazine depends upon its readers for most of the photos it publishes. A typical issue utilizes about 60 of them, and since sister magazines TRAINS and MODEL RAILROADER depend on the same photo files as sources to illustrate articles, there is a considerable market (by far the largest in the field of railroading) for the imaginative, industrious photographer. We can't promise acceptance, of course, because even the best photos may duplicate subject matter already in file or assigned. But we do look at each print and color slide submitted. When sending photos, please address your submission to the TRAINS ILLUSTRATED Editorial Dept. and provide a stamped, self-addressed envelope of suitable size for the return of the ones we cannot use.

Format of photos: TRAINS ILLUSTRATED prefers 35mm original color slides, or 8×10-inch glossy black-and-white or color prints with borders on all four sides. Prints that are smaller can get crumpled, or lost, in our file drawers, and larger prints exceed the file drawer size. *We cannot use small color prints; they do not reproduce well.* In certain cases, we can employ top-quality duplicate color slides. *Each* slide mount or print *must* have the photographer's name and address on it. TRAINS ILLUSTRATED pays for the one-time use of a photo, upon publication. Our Accounts Payable Department requires that we have Social Security (or Federal Taxpayer I.D.) numbers on file from our U.S. contributors before we can issue checks to pay for published photos, so your payment is speeded if you include those numbers in correspondence that accompanies submitted photos. We assume we may keep prints in file before and after use. When submitting slides, please indicate if we may keep them, or if you eventually want them back. Please submit no more than 20 slides at a time—the fewer you send, the quicker the editorial and art staffs will examine them. We try to return unused slides within six months if their return has been requested.

No reprints: Since TRAINS ILLUSTRATED pays for only one-time use of photos, the original transparency or negative still belongs to the photographer, and this magazine cannot furnish copy prints or slides. Policy prohibits our releasing private addresses of noncommercial contributors. To contact a contributing photographer, write in care of T.I. and the staff will forward your unopened letter, to be answered at the recipient's discretion.

Theme essays: TRAINS ILLUSTRATED buys occasional theme essays to accompany a photo salon. Please inquire in writing to the Editorial Secretary before submitting a candidate.

Acknowledgment: TRAINS ILLUSTRATED acknowledges the receipt of photos or other material in the editorial department the day it arrives. We appreciate your patience in allowing us to review it.

Critiques: Sorry, but we do not have enough time or staff to give a critical appraisal of unaccepted photos.

Other departments: Please do not include non-editorial matter when submitting photos or articles to the TRAINS ILLUSTRATED Editorial Department for publication. This will only slow the handling of your material within our company and increases the risk of some of it going astray. If you are telephoning concerning Advertising, call 800-558-1544; on Subscriptions or Customer Service matters (such as back issues), call 800-446-5489.

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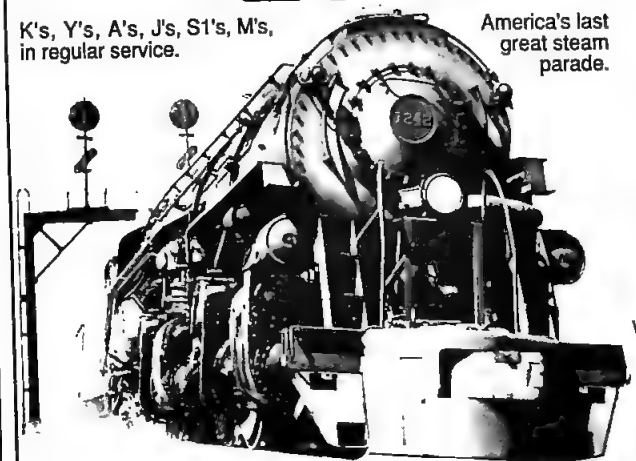

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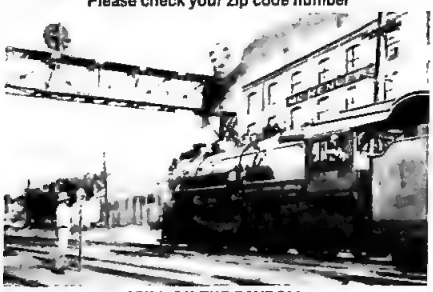

STILL ON THE PAYROLL

sons thumb through the pages, they are prompted to ask questions about what they see, and I'm afforded another opportunity to share conversation with them and pass on some bit of information that I have learned about trains and railroads.

Sure, there will be folks who will decide to spend their money some place else, but I wanted to let you know that T.I. has value to me for reasons other than the pictures of trains that it contains.

Mike Gillespie

Jackson, Tenn.

TRAIN-WATCHING IN NEW YORK

I enjoyed Mike Runey's photos in September 1990 TRAINS ILLUSTRATED [pages 28-35]. Upstate New York was (and is) a fascinating place to watch trains. One realizes by seeing what was commonplace, how much we have lost.

Not lost, however, is the ex-Erie line at Horseheads, N.Y. [picture on page 29]. While the tower has been gone for several years, this location is known as "CP Horseheads" on Conrail's Southern Tier Line. The (still) double-track line hosts Conrail and Delaware & Hudson freights, including double-stack trains. The former Pennsylvania Railroad line which diverges here has not fared as well. It extends approximately 2 miles north, into the village of Horseheads, where it ends.

What has been abandoned is the ex-New York Central line through Corning, from Wellsboro Junction, Pa., about 30 miles south of Corning, south through the "Pennsylvania Grand Canyon." Conrail also plans to abandon the remaining portion, from Wellsboro Junction north to the Gang Mills yard, just west of Corning.

Likewise, the Lackawanna near Elmira is now empty roadbed next to Route 17.

Thomas A. Beckett Jr.

Endicott, N.Y.

The photo on page 34 of September 1990 TRAINS ILLUSTRATED, of NYC 4-8-2 2681 easing into Corning, N.Y., sure brought back a load of memories. The little building in the bottom left was the "WK" telegraph office, located at the south end of Corning yard. I began my railroad career as an extra operator at Corning in March 1947 on the Pennsylvania division of the New York Central. I went to the Pittsburgh & Lake Erie in May 1948 and retired in 1987.

The little bay window was the operator's office, and the long end of the building was the office of the yard crew that switched the Corning Glass plant. The yard at the extreme upper left is that of the Erie Railroad. Just out of sight, the rear end of the 2681's train is moving over the Erie main line at "AQ" tower.

E.C. McGinnis

West Newton, Pa.

I never knew Mike Runey, but a long-time association with Cornell University soon

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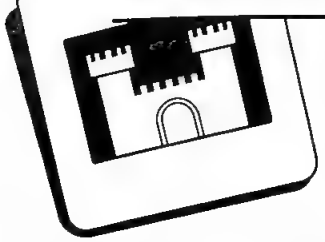

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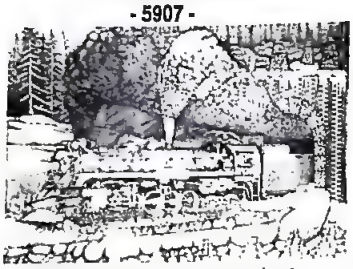

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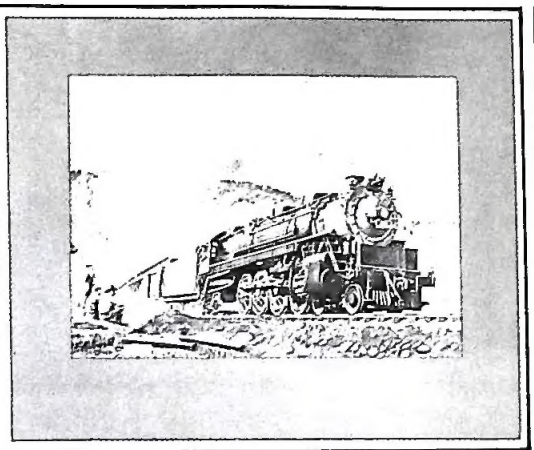

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NEXT IN TRAINS illustrated

The last run of the "true" *Canadian*, VIA Rail Canada's daily train over the Canadian Pacific route between Ontario and British Columbia, tied up in Toronto on January 16, 1990 (VIA still operates a *Canadian*, but the current train is triweekly and runs on the Canadian National route). Canadian author and photographer Adolf Hungry Wolf and his son, Okan, covered the event for our sister magazine TRAINS, and work from them and Alaskan photojournalist Paul A. Souders comprise the heart of a year-later retrospective in the next issue of TRAINS ILLUSTRATED (to be published in December 1990 with a February 1991 cover date). Also in T.I.: color studies on Southern Pacific's Siskiyou Line in Oregon and California, a cold winter day in western Illinois with a Burlington motor car by Mike McBride, plus a winter theme "Picture Show" and our regular features "Fallen Flags Album" and "Through Your Eyes."

FEBRUARY 1991 issue on sale DECEMBER 11

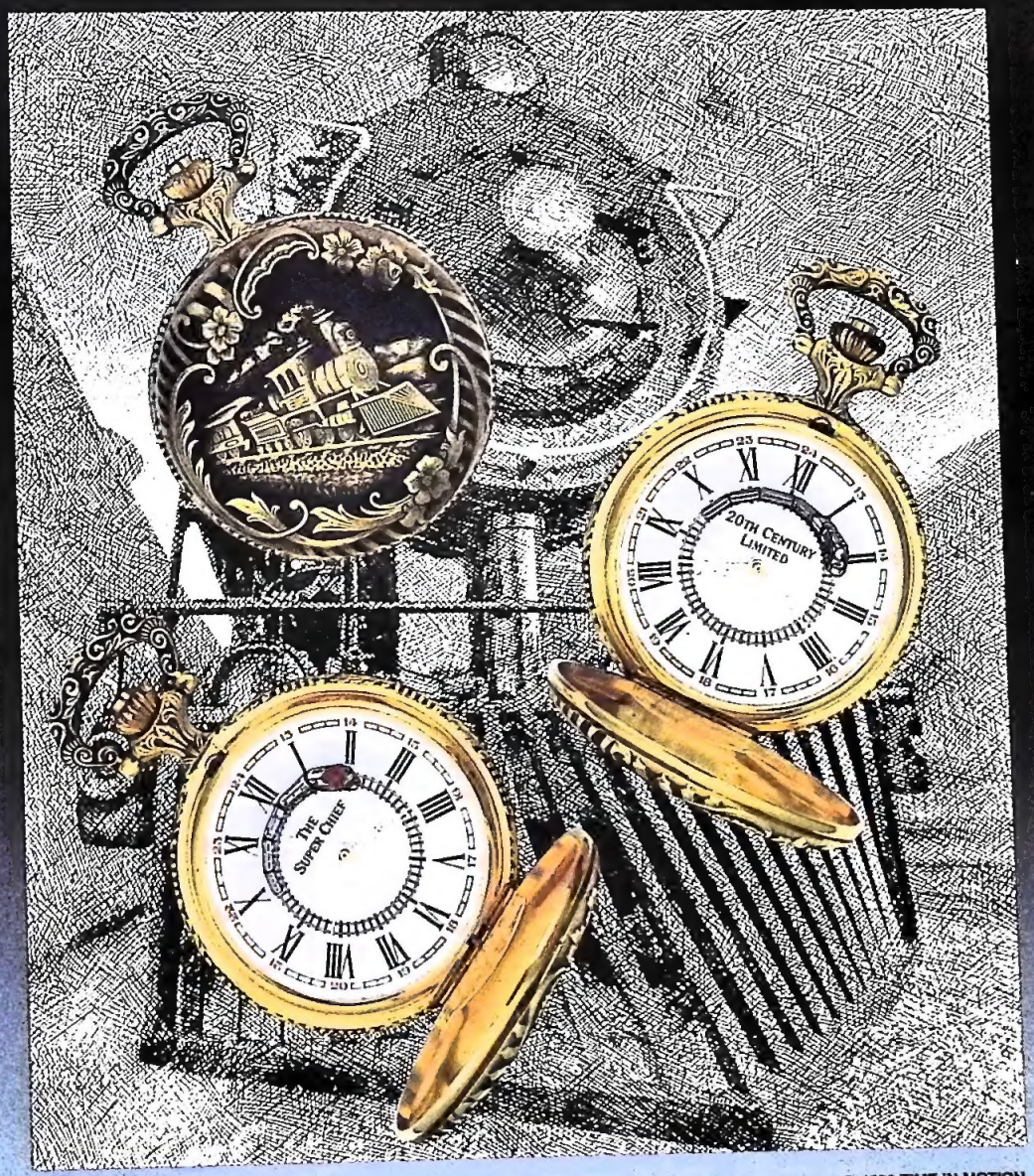
Bob Casebeer.

FINAL FRAME

EKTACHROME SKIES

When Bob Casebeer sent this shot of CSX train 397 running "wrong-main" near West Branch State Park, Ohio, on June 1, 1990, he asked, "Well . . . how about Ektachrome *skies?" referring to his use of Kodak's Ektachrome color transparency film to make the shot. At the same time, though, he was taking a good-natured poke at a state of mind—if not lighting and weather conditions—that has come to be known as "Kodachrome skies," named for the way a brilliant blue sky dotted with fluffy cumulous clouds looks in railroad photos made on Kodak's popular Kodachrome slide films. Well, why* not *an Ektachrome sky? Each make and brand of color slide film has its own characteristics of grain structure, sharpness, contrast, color saturation, and color accuracy, all of which means that film is a matter of individual taste. As Casebeer comments, "Kodachrome makes my Conrail pictures purple (yuk!)."* Vive la difference, Bob.—*P.D.S.*

A collection of time honored favorites



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